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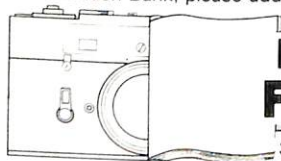
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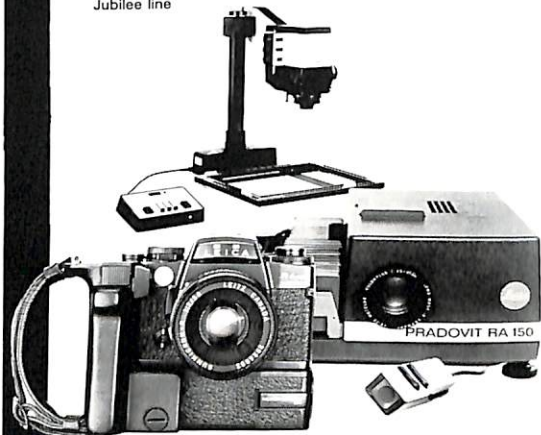
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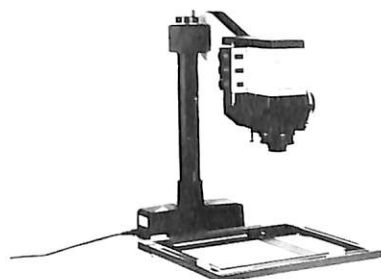
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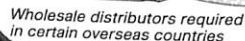
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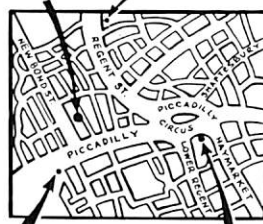
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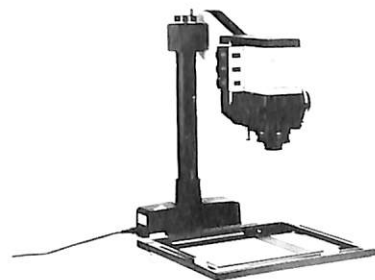
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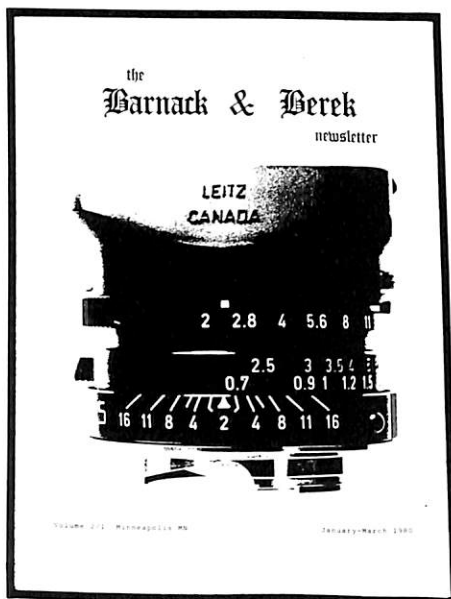
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IT'S YOUR FAVOURITE SUBJECT

Dear Readers, some of you may be surprised that another and yet another article on the allied subjects of landscape, nature and travel photography appears on these pages. We publish such contributions and pictures not because a particular member of our editorial staff happens to prefer these themes but because the overwhelming majority of our readers want it that way. How are we so sure? Answer: from a detailed questionnaire which we commissioned through an independent public opinion institute. The quota of completed forms sent back by Leica Photography readers was unusually high: 81.2%. We are gratified by this echo and regard it as a reward for our efforts, especially in view of the fact that the response came from readers who have subscribed for many years. The latter make up, namely, the majority of our subscribers.

Statistical evaluation of the questionnaire showed that more than 80% of our readers are most interested in photography which falls within the associated fields of landscape, nature and travel. Human subjects take second place. All other topics together weigh relatively less and simply add spice.

That is more or less what we expected, actually. Fascinating as wildlife or sport photography may be to the observer, these fields remain the domain of a relatively small group of dedicated amateurs, largely because these subjects are not readily accessible to the general public and require special equipment such as powerful telephoto lenses.

The figures also informed us *when* the majority of amateurs is active with a camera. During leisure hours, as you might expect. Few of us can afford to be roving around with a camera on a Monday morning. Only occasionally is it possible to combine profession and "hobby", as we find in the case of Bruno Mooser (see article in this issue).

More specifically, we wanted to know *exactly when* and *where*. On journeys and when away from home. It would appear that one's home territory is less fertile. I believe the explanation is that here our senses are dulled and we are less aware of our environment. If you don't believe me, just try describing, in detail,

what the nearest letter-box (mailbox, for our US readers!) looks like. Most of us consider our immediate neighbourhood "not worth photographing" and go about our daily routine "with closed eyes". Yet, transport us to a remote city or drive us through an unknown landscape, and our cameras begin clicking like mad. The New and the Foreign are awarded a bonus point. I'm disturbed by this attitude, because when it comes to basic things like eating, we behave in exactly the opposite manner. When we go abroad we are quite glad to find roast beef and Yorkshire pudding or a hamburger.

So I would like you to consider the serious suggestion of a trip through your home town (see book "Seattle" by David Barnes) or an excursion into the immediate countryside — and see it with new eyes. I am not thinking here of a "documentary" approach — every house square from the front — but an attempt to find out the characteristic features which lend a town its individual note. You will soon discover that the urban subject can be so manifold that you will have to follow up sub-themes.

The German photographer Chargesheimer (1924 — 1972) once compiled a whole book made up of photographs taken in a single street ("Unter Krahnenbäumen"). A second book followed showing his native city of Cologne void of people at 4 a. m. (So remarkable, the pictures were hung at Photokina). This is not to be taken as a suggestion that you should follow suit and concentrate only on architecture. In spite of the remarks at the beginning about human subjects, quite a number of tourists do now bring home slides of human activities such as pavement café life, interiors of restaurants with guests, and the like. This is a line which has not yet been fully exploited; local games, pub pastimes and similar social events are subjects well worth pursuing, especially in view of the improved scope for available light photography with the latest generation of 400-ASA colour films. Without flash, let it be understood, otherwise you will attract too much attention and spoil the natural atmosphere created by the prevailing light.

Walter Boje

A life in photography

A retrospect by Peter Keetman

On the 24th February the Society of German Photographers (Gesellschaft Deutscher Lichtbildner GDL) awarded Peter Keetman its highest mark of honour, the David Octavius Hill Medallion. The Society thus paid due homage to a man whose sincerity of mind and integrity of means throughout a long photographic career led to an exemplary kind of photography of timeless quality. Peter Keetman has used Leica cameras since 1932. In those early days it was a Leica III, and today he works with a Leicaflex. We took this occasion to congratulate him and asked him whether he would tell us something about his life as a photographer.

When I glance back over the course of events in my "photographic" life, I see four distinct periods: first came my apprenticeship. My father was a keen amateur photographer. He must obviously have passed on some of his enthusiasm to me, for at the age of eleven I was developing and printing my own films which I had exposed in a 6 × 9 cm Tenax view camera. I can remember being very proud of my nice cloudy skies which I produced with the aid of the new orthochromatic plates of those days and a yellow filter. In 1935, at the age of 19, I went to the Bayerische Staatslehranstalt für Lichtbildwesen and passed my "journeyman's test" in 1937. Shortly before I was enlisted, I managed to gather initial practical experience, for example, in the Duisburg studios of Gertrud Hesse. Thanks to her mediation I almost became assistant to Renger-Patsch. The fact that nothing came of the introduction was due to my brown-stained finger nails caused by a particular finegrain developer. Renger was of the opinion that anyone who processes films without rubber gloves can hardly be a clean worker in other respects. On a later occasion in life he said he was sorry about it.

The second phase started after the Second World War. Having been fortunate enough to have survived those terrible years, I became the witness of something quite unexpected: one suddenly had time on one's hands, and this time could be spent as one pleased. In spite of my physical handicap (an amputated leg, amongst other injuries — Editor), I felt how long-suppressed needs came to the foreground. It was a period of personal study and listening to my inner self. I began to observe form and composition, contrast and rhythm, light and shade and all the subtle tones that lie between. Gradually I acquired a sense of proportion and harmony and developed an ability to "see" in two dimensions. In 1947–48 I enrolled for a further year in the advanced course at the School of Photography in Munich. Hans Schreiner took pains to impart the art of "seeing photographically". He had the rare gift of explaining non-tangibles with the aid of picture criticism. In 1948 I obtained my Master's Certificate.

It is then, I would say, that my most productive years began, and I now regard it as the third phase. A long-nourished de-

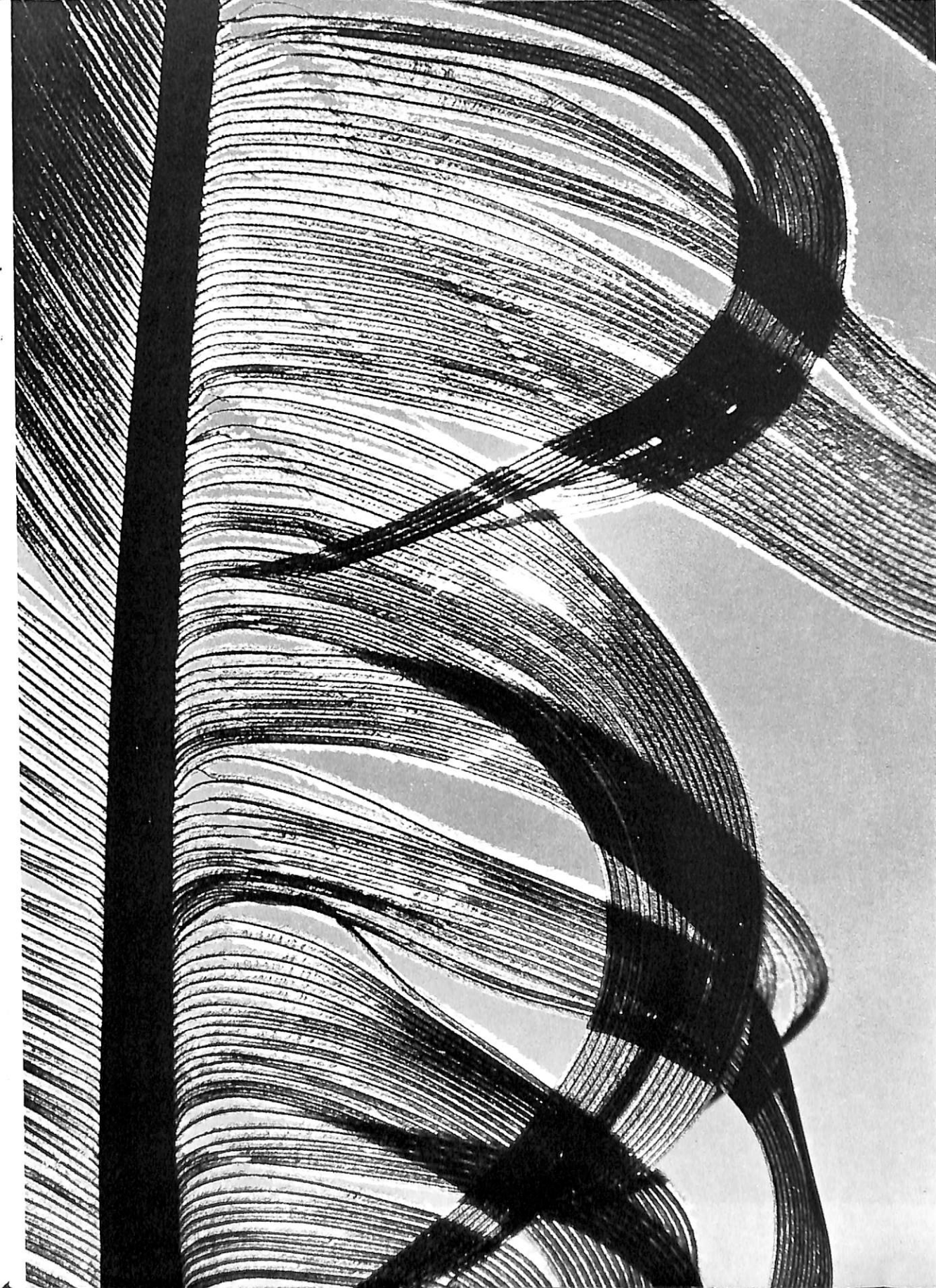
sire received fulfilment: ever since I had read Wilhelm Schöppe's book "Meister der Kamera erzählen" I felt attracted to Adolf Lazi whose technique I wanted to study more closely. In the half year which I was able to spend with him I learnt a great deal. Around this time I also met Bernd Lohse who became my helper and life-long Mentor. 1949 was a decisive year in that I became acquainted with Otto Steinert, Toni Schneiders, Wolfgang Reisewitz, Ludwig Windstoßer and Siegfried Lauterwasser. This group — later joined by Hajek-Halke — became known as "fotoform". Our first joint exhibition took place at the 1950 Photokina, a memorable event! My friendship with Walter Boje and Wolf Strache dates back to that time.

A period of particularly intense work, joy in creating and enthusiasm commenced. I discovered for myself the phenomenon of the light pendulum and even applied for a patent to cover certain technical apparatus which I devised. Several books containing my work were published, and close cooperation with a number of graphic artists, in particular with Reiner Michelfelder. At that time we did not feel we were under any obligation "to have to do something"; it was, rather, a feeling of "being allowed to do something" as a consequence of the regained freedom.

Yet, where there is light there is also shade, and I was by no means spared moments of anxiety. Demands on my time increased, and stress began to take its toll. The period which ensued I would describe as "taken up with commercial assignments". Accompanied, of course, with the satisfaction of success but also blemished with a variety of problems and disquieting accents. At no time, however, did I completely abandon my own personal projects.

When I look back on the course of events in my association with photography, what remains of lasting value? Is there really anything which others have not seen, discovered, composed or recorded? I was certainly fascinated by the photographic revelation of movement which the eye is not capable of registering in its entirety. A contribution of mine in this direction might be the oscillation photography in which we can see the present point of light but are unable to grasp the entire pattern traced by the pendulum. (To make his so-called "Luminograms", Keetman suspended a small bulb on a wire above the camera in the dark and brought it in motion with the shutter open — Editor). Important to my mind is the recording of movement generally, such as the flight path of insects and birds. And then there is something which I would call the "experience of the moment". In life and nature there are certain unique incidents and observations which can only be experienced personally in a particular form at a particular point in time — and they are unpredictable, too. For other people they never existed and even for the individual concerned these "moments" cannot be repeated. To make the latter visible and accessible to others, is my principle desire as a photographer.







PETER KEETMAN $\triangle \triangleright$



MANNEQUIN — Prototype or effigy?

Text and photos by Heribert Dünzl

The Universal English Dictionary describes a "mannequin" as a "lifelike figure of wax, etc., for exhibition in shop windows . . ." I doubt whether the admen would still accept this definition. They seem to have gone a step further and are trying to influence window-shoppers and dictate how the modern woman has to appear in public. These dummies not only show us how women are to dress themselves — naturally in different garb from season to season — but also epitomize the facial expression, gestures and general deportment of "presentday woman". How can it otherwise be explained that the mediocre doll's face from the store window is to be encountered in dozens on the street? Or have I got the order wrong, and the modellers are merely simulating social developments in waxworks manner? When I come across shop window decorators standing in the midst of naked dummies, I now watch the reactions of the passers-by. These range from a hasty smirk to a burst laughter, from a fixed gaze to vehement indignation; at any rate, the result is confirmation of the attribute "lifelike". I have only observed comparable human behaviour in front of the chimpanzee cage at a zoo.

Why do amateurs (I am by no means the only addict) take photographs of shop window dummies? Are they a convenient and cheap substitute for rare, expensive, flesh-and-blood models? There may well be some truth in this. Yet, I am quite definitely more interested in the ambiguity attached to these dummies. If we regard them as live, they disclose their pretences in mockery; if we unmask them abruptly in knowledge of that which they are, they seem to breath heavily in indignation.

My first mannequin picture was most likely a matter of coincidence. Since it was published in this magazine (LP 1/71), I felt encouraged to start collecting these ladies and never fail to look at the windows, especially when I am visiting foreign cities. At Selfridges in London, for instance, I came across a particularly rich find. On an gallery in the foyer, four dummies were displaying the latest fashion of that particular season, whilst the escalator beneath transported the customers out of sight (page 10). In view of the bustle, I had to wait quite some time before one young lady was obliging enough to stand still in just the right position in front of the mannequins and thus provide the kind of contrast I had envisaged: the customer appeared void of colour, practically a silhouette, and hardly

showed her face. Yet, her human presence served to draw attention to the mannequins in the spotlights above her. The manner of depiction instills the dummies with life, on the one hand, and degrades the human being to the bearer of imposed fashion dictates on the other hand. The scene was taken with a Leica-flex SL and 50 mm f/2 Summicron set at full aperture on Kodachrome 64 using a shutter speed of 1/60 sec. The few remaining rays of daylight were too weak to have any influence on colour temperature. The light situation was different in the other photos, though. They were taken on the same day in the warm light of late afternoon using a 90 mm f/2.9 Elmarit-R. A point of some importance here was careful location of the depth of field, an aperture of around f/4 to f/5.6 bringing just the right amount. The exposure time had to be adapted to the situation and usually worked out, for Kodachrome 64 ASA, at 1/125 or 1/250 sec. Taking a photograph through a pane of glass is not all that easy; in the first place, sharpness suffers, especially when you are obliged to shoot obliquely. And then there is the problem of right distance to obtain the most favourable picture section. It is often best to lay the lens mount directly on the glass window. This reduces reflections and provides a firm support for the camera, too. The angle of view is then fixed, however. Using a tripod is fine in theory but not practical (or even allowed) when many pedestrians are present.

I was pleasantly surprised to observe in London that the price tags are not usually pinned on the clothing in a visually prominent position, as one sees in many provincial department stores. Here they were placed discreetly at the feet of the dummies. (In view of the generally exorbitant prices asked, this restraint is not difficult to explain). The window-shoppers, who are not always in a hurry, are quite often more interested in my antics than in the goods displayed. I sometimes feel that I have become the "exhibit", literally feel the gaze of the bystanders in the back of my neck who are doubtless curious to know what it is exactly that I have found worth photographing. This is particularly the case when my wife holds back a group of pedestrians for a moment. The reaction in London to such sudden minor abstacles is usually good natured, as can be seen from the amused expressions on their faces. I am no longer so sensitive to being regarded as "a bit potty". For all I care, they can have a good laugh at my contortions in front of the shop window; after all, I get my fun!



HERIBERT DÜNZL







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Aart Klein — the man from Amsterdam

By Fritz Kempe

For many years Aart Klein was required to supply a major daily newspaper in Holland with a photo on Thursday which was then printed in the Saturday issue. It was a sort of competition with himself, and the readers would ask, as they unfolded the paper, what he had thought up this time. This brought Aart Klein popularity — and new clients. The latter came in handy one day when the editor came round to the view that they no longer needed such pictures on account of television, and so Aart Klein was obliged to sell his picture ideas, for more money, to industrial and commercial clients. "They take me on", Aart Klein said, "because they expect me to do some thinking, too. As a teacher of photography at the Rietveld Akademie I have noticed that young students have little idea of how to tackle a factory which they have been told to photograph. They are scared stiff at the idea. If I have to do a factory, I feel at home on the premises after an hour and a half."

In this Art Academy, in which painting, sculpture, architecture and photography are taught, the teachers get together with their pupils and they try to find out, on the basis of informal conversations, where the weakness of an individual lies. They then try to work out a remedy jointly. "The trouble with most of them," Klein said, "is that they can reproduce reality quite well, but creating images, converting ideas into pictures — that's what they fail to do. Or they turn out Ralph Gibson photos. And then I ask them how they hope to live from such stuff. The best lesson for a budding photographer is still, in my opinion, to send him off with his portfolio under his arm to several editors or to the publicity officers of a few firms so that he can hear, at first hand, what they think of his work."

Obviously most of the students can cope pretty well with technical problems, but they have not as yet grasped that they must acquire their own personal style and recognizable approach. "In music you can hear whether Beethoven or Mozart was the composer. But your pictures all look the same. Your style has got to work like a brand name for you."

Aart Klein takes pains to make it quite clear, in each of his photos, what he means by 'style'. Indeed, he has cultivated his own white/black style, created his own inimitable 'handwriting' which is reminiscent of the eye-catching effect of posters without merging into the flatness of graphic art. This is the secret of the Aart Klein photography: in spite of the contrast between pure white and deep black it still remains a genuine photograph with delicate intermediate grey tones. All his photos are wonderful technically; there is harmony between the contrasting elements, an aspect which is more than just mere 'technique' for its own sake, since it is intimately connected with his inner nature. The latter is a mixture of circumspection and attention to detail, coupled with worldly knowledge and a desire to travel. At the age of 19 his father sent him to sea, but this was not so kind to him that he wanted to spend the rest of his life in the merchant

navy. Yet, a longing for remote shores has driven him, together with his remarkable wife Johanna, right round the world.

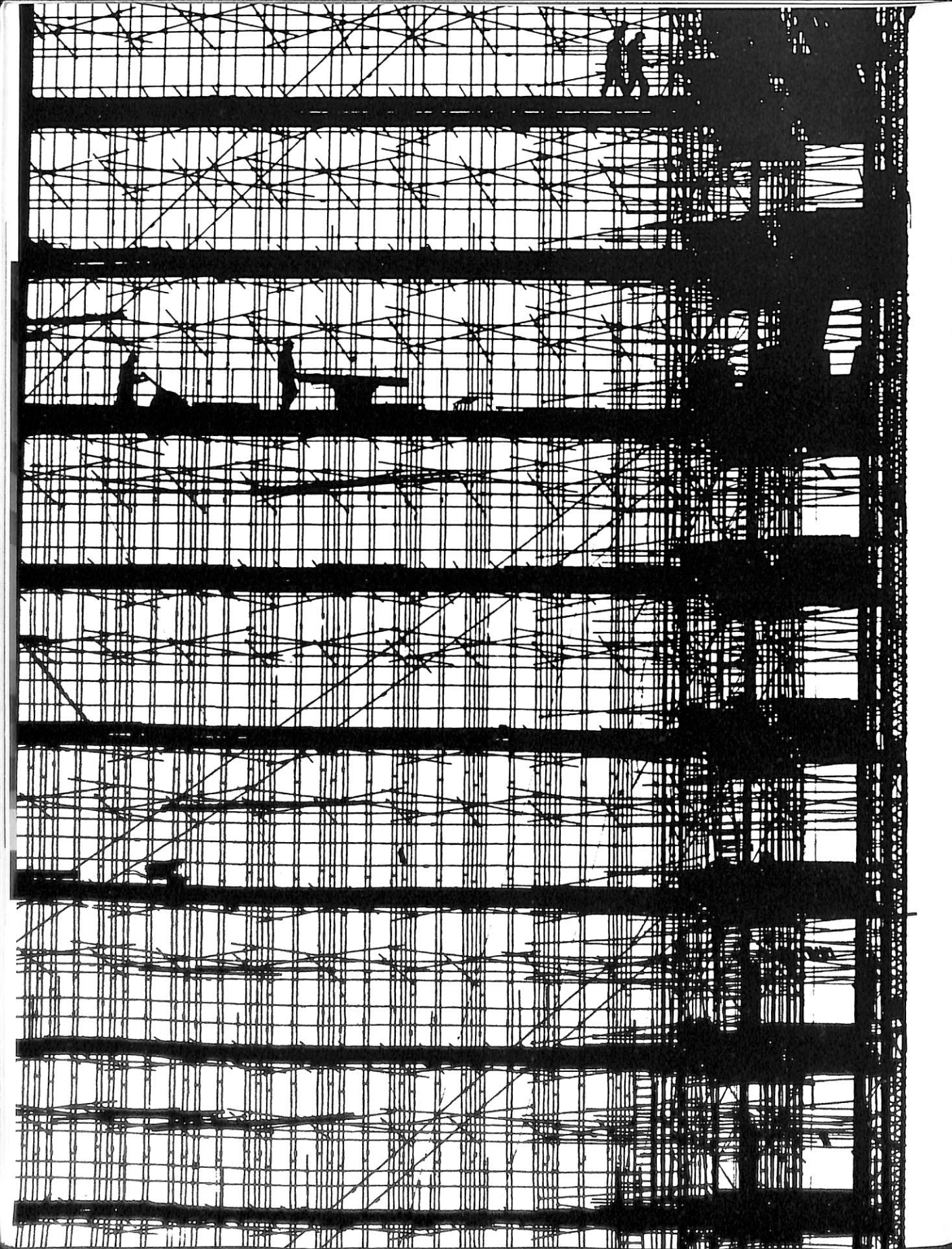
When Aart Klein is travelling he only takes photos if he is really in the mood. There was, for instance, a bridge in Scotland which fascinated him: "I gave myself an assignment on the spot to make something special of it. This needs time. I want as perfect a picture as possible. Here, it was the middle span that was to be mine. I was not in the least interested what an engineer might have said about my cropping." Klein tries to visualize the finished picture at the idea stage. "My photography borders on the perimeter of the possible. Once I think I've got what I want, I start looking for the right paper. It will then turn out the way it has to."

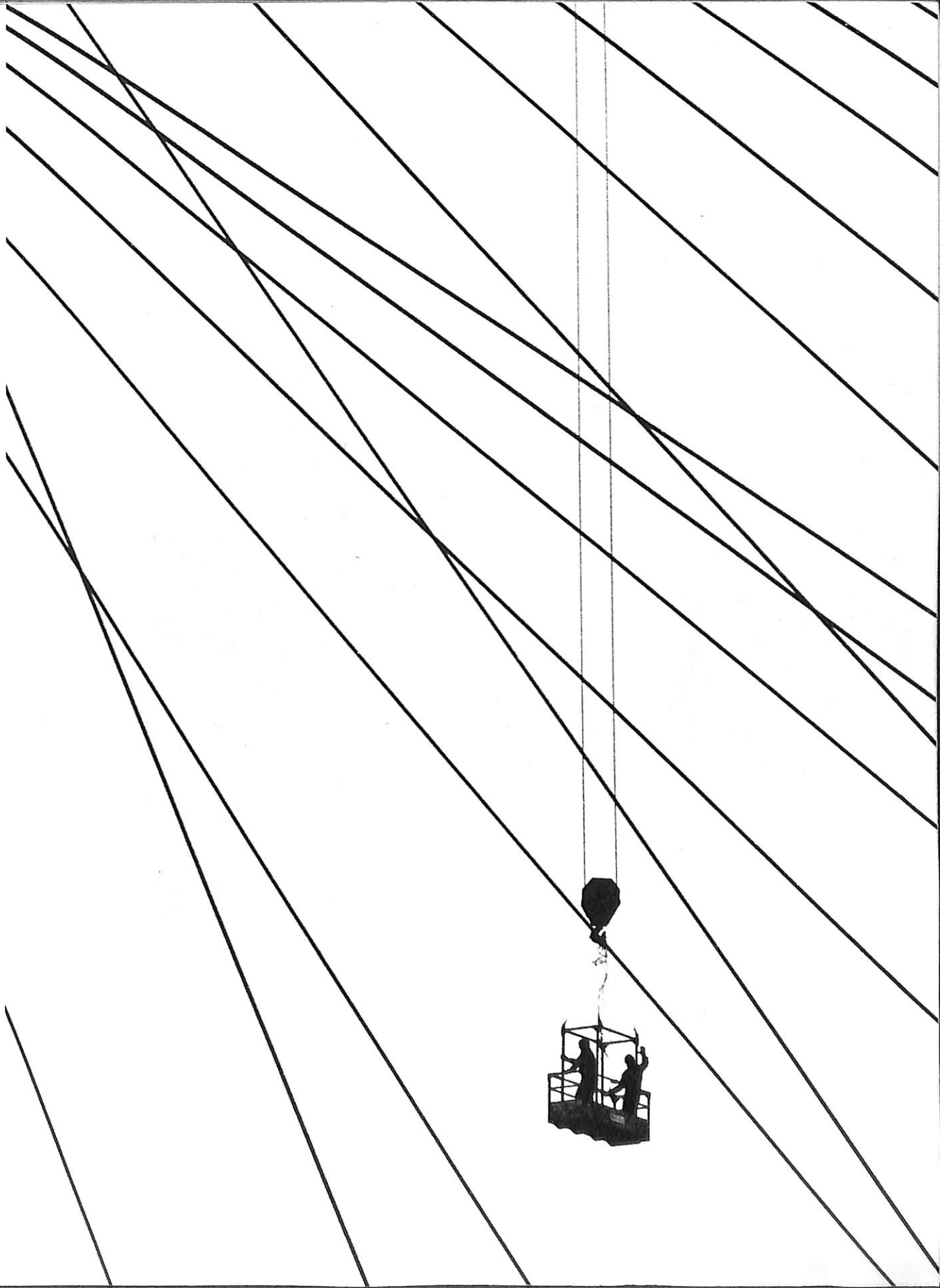
Now this manner of going about one's work is time-consuming, to say the least. Sometimes he will run around the whole day for the sake of a single shot. "I can't help it", he said, and there was a twinkle in his constantly keen eye. As far as equipment is concerned, however, there is little fuss. "I do not enter factory encumbered with lamps and tripod. I hate the struggle with power cables which meander across an entire machine shop. Besides, the blokes lay down their tools when I turn up with such professional paraphernalia. When they notice the camera, I usually tell them I am an amateur, and everything continues as usual. I have two Leicas with two lenses — that is all. The cameras and the types of film used have kept pace with our assignments. The camera plays a part in the show, and when I have a Leica in the hand it's a bit like holding a Stradivari..."

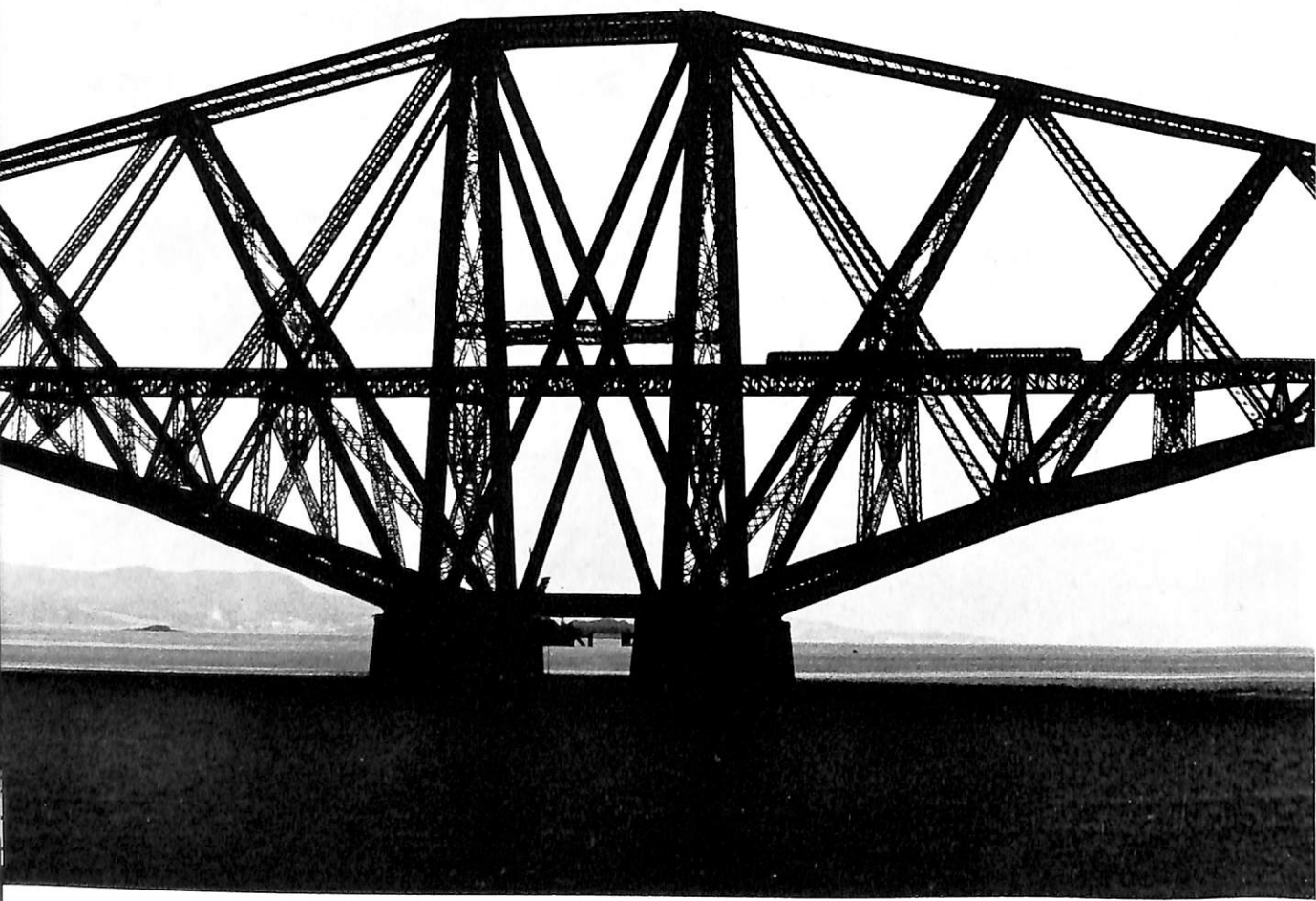
Although Aart Klein is a quiet-spoken photographer, he can be as stiff as steel when dealing with clients. He insists on his style no matter whether he is doing an assignment for money or for fun. And the firms keep coming back for more, since they like the terse impact of his photography. Irrespective of whether the Rotterdam Harbour Board needs publicity, a chemical manufacturer wishes to send out greetings cards at Christmas or the Central sugar Marketing Association requires illustrations for its annual report — Aart Klein is ready with suggestions, is omnipresent with his camera. For the sugar people he took fourteen portraits of leading staff members, all of them printed 21 x 31 cm across the pages of their house journal. The inside of the cover is taken up by a 30 x 60-cm picture in Leporello form showing an enormous sugar beet lifting machine. Klein also showed me an advertising brochure he did for a bank which contained nine large-format monochrome photos taken in Holland. He had provided each with a caption such as:

"... what we see here are fragments from reality. Reality as an entire entity cannot be reproduced in photographs." Yet these fragments, these pictures taken by Aart Klein of Amsterdam, are right as rain.

PHOTOS: AART KLEIN ▸







Ardáin 1,2. Platforms





SOS

LIFEBOAT TO THE RESCUE IN THE NORTH SEA

By Frieder Blickle

Even as a child I was fascinated by the idea of a lifeboat in action. It remained a dream since, as a Swabian landlubber (one of Germany's inland states — Editor). I found no opportunity to get on board a lifeboat in the North Sea. Only when I had completed my course of photographic studies at the "Fachhochschule" in Dortmund was I in a position to consider undertaking such a venture.

From the relevant German organization responsible for the welfare of shipwrecked persons, I gathered first-hand information. I quickly ran over historical developments in books at the local library. Only when I had talked to the crew of a lifeboat did I begin to realize what I had let myself in for. The experiences of the seamen added life to the dry background information. As in the case of any other form of journalism — with the exception, perhaps, of really sensational news — human contacts on the spot are imperative for the success of the project.

Nowadays especially the inhabitants along the coast are most willing to donate to the life-saving society. In the case of the northern coast of Germany, about 200 fulltime lifeboat men and an unknown number of voluntary helpers are standing by for the safety of those at sea. In the event of an emergency, the crew and the pilot of a helicopter cooperate in an exemplary manner. For example, a helicopter can lower a doctor onto the deck of a lifeboat or winch an injured person into the cabin of the 'copter. On such occasions, the 'copter will hover at mast height above the lifeboat with the result that the entire scene disappears in spray; even the hull of the ship vibrates in time with the beat of the rotors. The man at the winch in the 'copter gives directions by radio. The entire crew concerned need good nerves for such manoeuvres, especially when there is a heavy swell and gusty wind.

Rescue operations which require great personal sacrifice alternate with weeks of boredom and waiting. In this vocation, the men have to accept both. When you hear them talk about their experiences, you do not obtain the impression that they regard themselves as "heroes in orange oilskins" but as plain seamen who are simply doing their duty. This is born out by the fact that many of them come from families for whom the lifeboat service is a tradition. Others were fishermen or have seen the world in the merchant navy. When the alarm goes, they have to think fast, analyse the situation and then take concerted action. This circumspect attitude is usually in contrast to the relatives directly concerned or the

lookers-on who are not in a position to grasp the extent of the "catastrophe".

This reality was to be mine for four weeks on board the sea-going rescue vessel "Adolph Bermppohl" which is stationed at the island of Sylt. After a relatively short period the crew became used to a fifth member with a camera: being photographed became a novel part of their daily life and the Low German dialect became part of mine. I had somewhat more difficulty in becoming accustomed to the constant rolling of the ship and a horizon which rose and sank.

For this reportage I used quite a variety of different lenses. Below decks I naturally kept a wide angle mounted on account of the cramped quarters. I was thus able to take in the crew with environment. Above decks it was usually a tele, especially when shooting the "Bermppohl" from a daughter boat. On such occasions the long lens shade afforded some protection from salt spray, and when there was nothing much doing I would simply stuff a handkerchief up the tube. Needless to say, I had a UVa filter on the lens itself to protect the sensitive lens coating from salt and mechanical damage. Such protection is more than a wise precaution at sea; after all, the filter costs less a new front element.

As mentioned, the trip on board the motor lifeboat "Adolph Bermppohl" represented for me the fulfilment of a childhood dream; I realized afterwards, however, that my greatest personal gain was the knowledge of how these men unselfishly risk their lives for the sake of seafarers — and this is what I wanted to pass on, photographically.

Key to the illustrations:

P. 19 (top): Flying spray seen against the light. It is by no means easy to protect the camera and lens (in this case, 24mm Elmarit-R) from spatters of salt water.

P. 19 (below): View through the high-speed rotating disc in the windscreen of the bridge (24mm Elmarit-R, bounce flash).

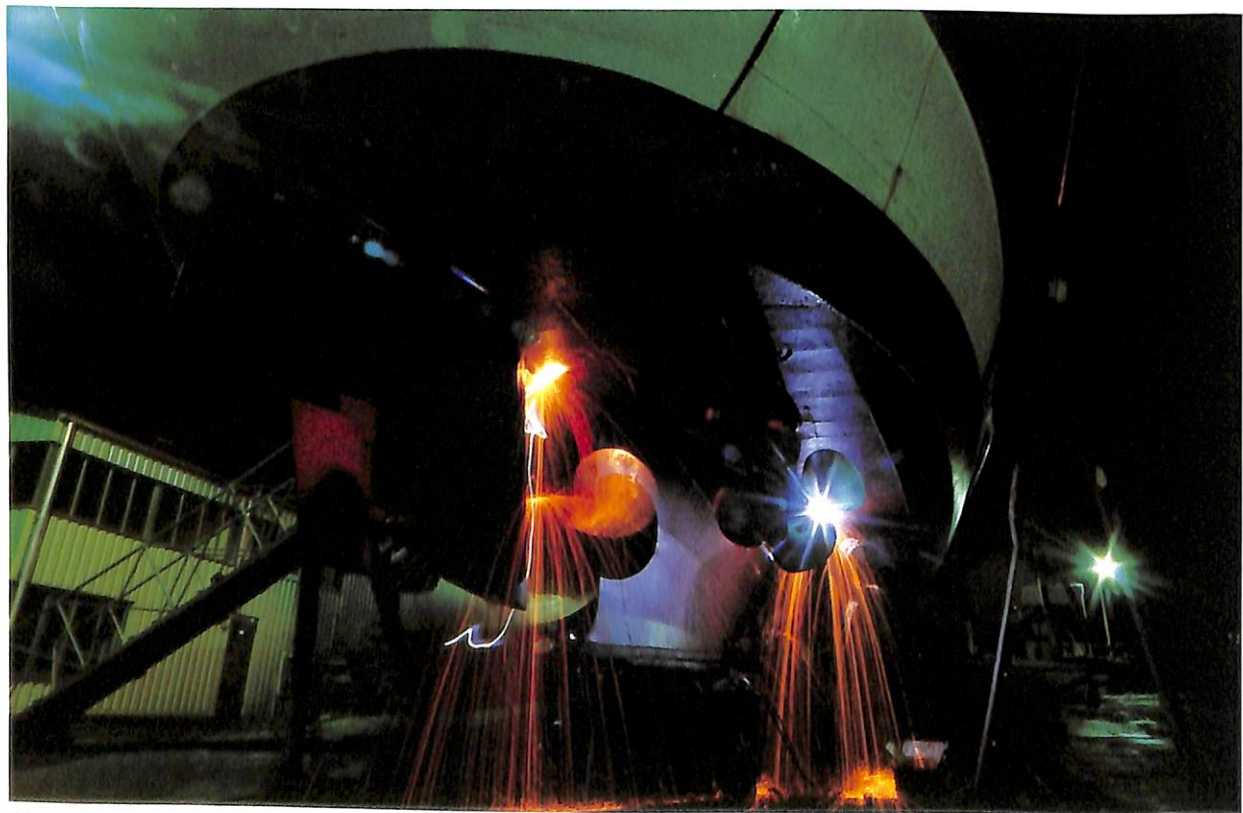
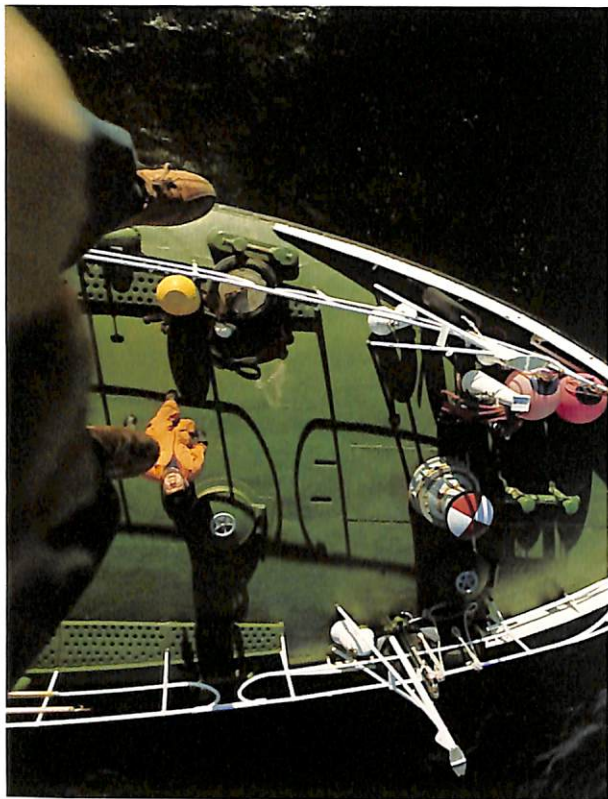
P. 20 (top left): The photographer being lowered onto the lifeboat from a helicopter (24mm Elmarit-R).

P. 20 (top right): The helicopter hovering just above the antennae of the rescue vessel (16mm Fisheye-Elmarit-R).

P. 20 (below): New zinc anodes are welded on the hull in the docks at Husum during the night shift (24mm Elmarit-R, time exposure). All photos taken with Leica R3 or Leicaflex SL2-Mot on Ektachrome 64 and Ektachrome 200.



FRIEDER BLICKLE



FRIEDER BLICKLE

They learn to hear and speak

By Bernd Lohse



55-year-old Bruno Mooser, a teacher of deaf-and-dumb children, requires little introduction to the readers of this magazine. Since 1972, if not before, his name has been regularly mentioned here and there, the last time being in connection with the II Olympiad of Colour Photography in LP 3/80 (page 43). Back in 1972, his work was spread over ten pages of issue No. 4. („Master of the Leica”).

I have actually known Bruno Mooser for a much longer period. In 1957, or thereabouts, the German weekly magazine „Bunte Illustrierte” organized an unusually ambitious photo competition. The subject concerned picture stories illustrated by „amateur” photographers. The first prize, as you may guess, was awarded to Bruno Mooser for his entry to

one of the categories. I can remember that the judging was accompanied by a heated debate which went on for many hours before the panel members came to an agreement.

The reason why I have delved back into past history is threefold: Firstly, Mooser choose the same theme as presented here (although not the same pictures!). Secondly, the portfolio seems to underline, once again, a point of view to which Leica Photography can hardly draw sufficient attention, namely, to the fact that the Leica is an invaluable aid to many professions. And then, thirdly, because in Mooser's particular case we now have more than adequate proof available that his achievements exceed the kind of straight, documentary photography which is needed to illustrate specific

aspects of one's daily occupation. In other words, we are concerned here with an amateur whose production has reached a stage of technical competence and maturity of content; his pictures reveal a creative flair, but they are also tempered by social relevance.

Yes, there is an insinuation contained in the last words, and it is aimed at younger readers as well as those who have only joined us recently. The application of both these principles can be verified by thumbing through issues published in the last three years. Initial evidence is to be found in LP 7/78 (Special issue, German Edition) where Mooser's documentary photos and explanatory text throw light on one particular chapter of sociology. (The example illustrated almost extinct handicrafts in the poorer regions of Lower Bavaria). In LP 2/80 Mooser then appeared as the winner of the Combined Event in the „II Olympiad of Colour Photography“. The four award-winning photos in this number (ranging from a peasant portrait taken in a humble, genuine setting, through landscapes in Iceland and on Mount Sinai, to a striking ornithological study) demonstrate not only Mooser's versatility but reveal, more subtly, the extent to which one's life can be enriched by such leisure-time activities.

But now back to the main topic, the professional application of the Leica. Although it is true to say that Mooser had collected, before the 1957 competition launched by the „Bunte Illustrierte“, an award here and there as an amateur, it was his success in the latter contest which brought him up to the front and encouraged him to continue. What was so special about these pictures?

They represented a documentation which demonstrated the use of an audiometer, an apparatus for determining whether a deaf-and-dumb child had any inherent residual ability to hear sound. This instrument, which looks just like a set of earphones to the layman, was introduced to Europe from America at that time, taking the place of the previous tuning-fork test. In those days Mooser was no beginner as a photographer, having been initiated by his father and brother, yet it was only after he had seen pictures by Cartier-Bresson and Werner Bischof that moderate interest turned into real enthusiasm. He soon changed his simple Akarette for a Leica If (with separate range-finder in the accessory shoe!) and after some years he „stepped up“ to a Leica M5. It was with this camera that he took the competition photos, although it should be pointed out – not expressly for this purpose. The pictures served, rather, to communicate his experiences with particular pedagogic methods to other teachers.

In their capacity as an instructional medium, these photographs were already quite impressive. What raised them to a higher level, however, was the human story appeal that emanated from the 8 x 10 inch prints. Every item of technical equipment involved – both audiometric and photographic – became of secondary importance.

The reason why I have dwelt so long on the competition in the „Bunte Illustrierte“ which took place almost a quarter of a century ago is that the same show has been pulled off in the pictures presented here – in practically the same manner! True, the apparatus has been developed considerably in the course of the years (both audio and photographic), yet the human subject matter conveyed to the observer is just as pregnant as before.

In addition to the Leica cameras mentioned (which are still doing good service, by the way), Mooser later bought himself an SL2. As can be gathered from the report on the prize-winners in the „II Olympiad of Colour Photography“, Mooser was then presented with a Leica R3 (see LP 2/80 pp 18-32). With so many bodies at his disposal, Mooser prefers to use the rangefinder M5, resp., M4 for wide-angle photography (it is usually a 35 mm f/2 Summicron, occasionally a 28 mm f/2.8 Elmarit) and the SLR cameras are kept fitted with a lens of longer focal length, as one would expect. (This is where he sometimes puts his Fisheye lens, too). According to the available light he will alternate between films of either 125 or 400 ASA. He is honest enough to state that he employs no darkroom tricks, uses conventional developers and papers and simply follows the manufacturer's instructions.

At the risk of repeating myself, I would like to draw the attention of the reader not to any specific photographic aspects but to the human message contained in these pictures. There is unlikely to be another field of training for handicapped persons in which modern technology – and that includes photography – has been so beneficial as in the teaching of deaf-and-dumb children to hear and speak, an occupation to which Bruno Mooser has devoted his life. What each of the pictures depicts is described by Mooser himself in the captions. Since I was familiar with the background story, I took it upon myself to point out the less obvious virtues, both with respect to the subjects in front of the camera as well as to the photographer himself.

Key to the illustrations:

- P. 21: In the break the children can be observed using gesture-language, although this is not actually taught at the school. SL 2, 28mm Elmarit-R, 1/250 sec. at f/11.
P. 23: The little girl is feeling her nose to check a nasal sound she is making. R3, 28mm Elmarit-R, 1/60 sec. at f/4.
P. 24 (top): With the electronic equipment shown, the sounds made by the girl in the background are recorded, amplified and played back via the headphones. SL2, 90mm Summicron, 1/30 sec. at f/4.
P. 24 (below): The child at the blackboard is playing "teacher". M4, 135mm Elmarit, 1/60 sec. at f/2.8.
P. 25: A hearing test is being conducted with an audiometer. SL2, 16mm Elmarit-R, 1/30 sec. at f/4.5.
P. 26 (top): Much pleasure is taken by deaf children in pantomime. R3, 60mm Macro-Elmarit-R, 1/60 sec. at f/2.8.
P. 26 (below): The children have to concentrate particularly hard to read words from the teacher's lips and then try to imitate the "sounds". R3, 28mm Elmarit, 1/60 sec. at f/2.8.
P. 27 (top): Children with deficient hearing faculties are by no means incapable of experiencing music. They require other means of expression, however, such as the tambourine in this photo. M4, 35mm Summicron, 1/60 sec. at f/2.8.
P. 27 (below): Here the children are appreciating acoustic waves in their own particular way. SL2, 28mm Elmarit-R, 1/60 sec. at f/4.











So late into the night

The temptation of high-speed colour film

Text and photos by Peter Starchel

Colour or monochrome? Most debates on this issue ended in favour of black-and-white a few years ago. Now that high-speed reversal and colour negative films are actually available on the market, an increasing number of photographers is changing its attitude towards available light. Fields for which ultra-fast black-and-white film plus special development was imperative are now being opened up to the amateur colour photographer. True, Peter Cornelis was taking colour photos in low prevailing light in the early 1960s, but he was one of a small minority who ventured the impossible with 40-ASA colour film, pushed development and exploited personal printing techniques. Today these difficulties no longer exist for the average photographer — to anything like the same extent. There are now sufficient colour labs which carry out pushed processing and can make colour prints for you, too, either directly from reversal film or from colour negatives. This is not to say we recommend outside colour printing as a rule: on repeated occasions we have pointed out, rather, that there is more to be learnt about camera technique and photography in general in the darkroom than from the best theoretical text book! Instead of such pedagogics, we have allowed Peter Starchel to demonstrate, visually and verbally, what a sensitive newcomer to the field of available-light colour can obtain from these new emulsions.

As has often happened to other people on a warm summer afternoon, coincidence took charge of the course of events. I had been wandering around Munich armed with my favourite camera at that time (an SLR with fast 35 mm lens), trying to put the short time, left over from my vacation job, to creative use. The theme which I had wanted to concentrate on in the Bavarian capital was women. Now don't get me wrong: I was not thinking of glamorous girl studies of the kind we see plenty of in all the media. I was concerned, rather, with women in typical, daily situations, hence, a more realistic treatment — and hopefully no less interesting — than the usual approach to this theme. On that particular day I was having little success in my search for suitable subjects, since the mental transition from factory work to photography was slow to realize. Then, quite unexpectedly, something strange happened to me: I was sauntering from the main railway station towards Stachus when an elderly man handed me a plastic bag. The contents proved to be four

cartridges of Ektachrome 400. Without a word, without even a reply to my offer to pay something for them, he hurried on. And so it came about that I was more or less obliged to work on another idea at the same time: „Munich by Night“, and this time — in colour. Quite honestly, I had acquired little experience in colour photography up until that day. Not that good colour pictures failed to impress me; I had long since admired the colour work of outstanding exponents of this medium such as Ernst Haas and appreciated the exact realism produced by the American large-format photographers William Eggleston or Stephen Shore. I had even begun to study the theory of colour in various learned works and had taken great trouble with Harald Mante's „Colour Design“. Yet, what had prevented me from getting started with colour film in my camera were the financial difficulties involved in work up the colour prints (expensive lab equipment and costly materials). For a student in my position, this factor was decisive. Having gradually improved my black-and-white technique, I was also a little reluctant to start the learning process all over again for the sake of colour in the picture. What was more, I somehow or other had the fixed notion that a limitation of my efforts to the monochrome medium would benefit my photographic eye in general. That is to say, I believed all this until that summer evening, to be more precise, until the moment I received the transparencies back from the lab. I was so thrilled with the results, in particular with the colour character and the full-tone reproduction of even contrasty subjects, that I was determined to continue. About the pictorial contents, there was room for criticism.

This brings us to the actual pictures themselves, and a final explanation or two is perhaps due. The starting point, as I mentioned, was a reportage about a city at night, more of a journalistic sketch than aesthetic studies. I wanted to capture the complex colour-surrealism of a nocturnal cityscape illuminated by myriad artificial light sources. Especially fascinating, to my eye, were the transitions in colour temperature from cool-green neon to the warm glow of incandescent lamps, that is to say, changes which were not distinct but merged gradually from one colour to the next. Sometimes lighting of a scene seemed strangely haphazard, parts of it are only faintly sketched in the picture as the light level dropped, and this is the factor, perhaps, which lends the series a certain mysterious character.





Nature and Civilization

A photographer follows his intuition

Text and photos by Erich Kees

I discovered recently that a change of address can have quite unexpected consequences. I was obliged, namely, to sift through my entire picture archive in order to find out which were worth keeping and which I could throw overboard as ballast. In the process I was swamped by countless memories and was able to observe, too, the various stages I had passed through as a photographer. The retrospect was not without its humorous aspects, but the task finally sobered me and induced me to question the point of it all. Where had developments taken me? To what views and intuitive insight did I owe my present position and the kind of photography I was turning out?

Three phases can be clearly discerned. First came the usual, initial struggle with camera technique, followed by a trend towards the medallion-hunting kind of salon photography — complete with all its specific clichés. Only later are there signs of efforts to find a way of expressing my personal attitude towards the visible world. It is the last phase alone which now seems to be worth closer examination, since things took place here which could well happen to other individuals who are looking for their inner self.

Perusal of the many prints served to confirm a notion I had already acquired quite some years ago and which has permanently influenced my photographic creation: the "value" of a picture is not solely determined by an interesting subject, a new concept, a subtle composition or dazzling technical magic. These factors may well be important, but they only affect an observer in proportion to the contribution they make towards the cogency of the photograph. In a way, it is like a good lecture: a speaker can only move and convince an audience if he himself believes, at the bottom of his heart, that which he is trying to put over. For this power of conviction, there is no substitute.

Apart from sheer coincidence, a photograph can only take hold of a viewer — to an appropriate extent — and confront him effectively with the pictorial theme if the author of the latter was deeply concerned with the photographic reality at the time of the exposure. Success in this one respect does not necessarily guarantee, however, that the picture will possess the coveted quality of lasting significance; no, the road is long and uphill. Yet, it is without a shadow of doubt the only right, valid starting position which brings the other possibilities within certain reach.

The more I thought about these conclusions, the more convinced I became that I was now obliged to take them as a fresh basis for future work. Quite suddenly, my previous photographic endeavours seemed superficial and aimed at my own personal entertainment. The first step I took was to try and forget everything I had ever read or heard about other people's photography. I listened to my inner self, seeking an answer to the question: "What aspect of the visual world is it which really controls my feelings and thoughts?" I argued that I would be on the right way to finding an answer if I could only discover the most appropriate photographic theme for myself. It would have to be a subject which permitted fulfilment of the above requirements concerning cogency and conceptual depth. In the past year this has turned out to be natural landscapes as well as urban scenes — together with the inherent contradictions. Gradually the unspoilt rural scene became a kind of "oasis" for my spirit, whereas the cityscape assumed threatening proportions. I am, indeed, familiar with both regions: with the country as a leisure-time walker and with cities as an architect.

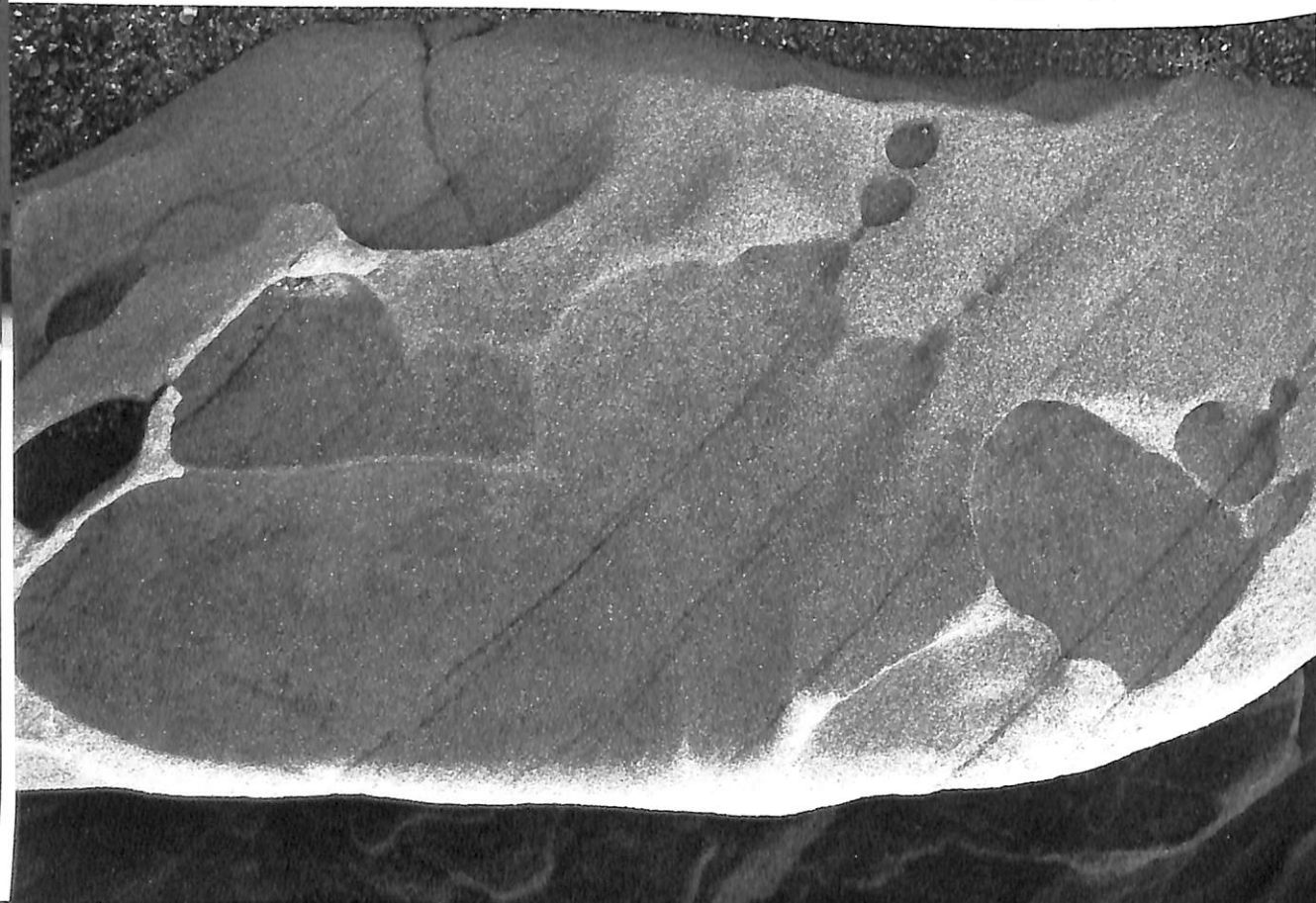
From now on these two spheres took exclusive charge of my photographic activities. I was soon relieved to note that such an intense concentration on



In Berlin



Scottish Island Skye



my inner voice was not tantamount to a limitation but, rather, an enrichment followed by a more intense awareness of what it was I wanted to say.

What did this revelation and the consequences mean in daily practice? The nature and extent of the changes are best grasped by comparing earlier work with the pictures I have produced recently. I hasten to point out, however, that the accompanying examples are only representative of my present, intermediate standpoint — on the uphill road, as mentioned. The theme in many of my photos is the humdrum sterility of the new housing schemes. In those pictures depicting the centre of a city it is conversely the oppressive fullness, the barrage of visual impressions, which fixes attention. In both these categories, the mental attitude and cultural situation of modern urban society become patently obvious. In my landscapes, on the other hand, it is the wide-open spaces and the virgin character of the natural countryside which kindle a longing within me for the long-lost, primeval habitat of mankind. This craving prevents me from seeing a landscape in any other way.

If such a visualization of my thoughts is found, in some respects, to be remote and critical, I can only defend my standpoint by explaining that it is, at least, an emotionally-guided intuition which includes aesthetic and romantic elements. This state of affairs evolved quite of its own accord, and I consider it to be absolutely right. Intellectual considerations may, indeed, have made a contribution to the development of photography in general but, to my mind, there is something inhuman about photographic results which have been inspired by entirely rational, verbal motives.

Something else took place quite unexpected. I had set out in order to make a fitting picture of our ugly cities. Objectively, i. e., from a realistic point of view, I think I have succeeded. Yet, against my original intentions, a certain aesthetic appeal was stalking in the background. My intellect said it was "out of place", at first. Yet, time and again I observed how my instinctive sense of order got the upper hand and triumphed over my conscious will. I considered it wiser to surrender to superior powers; there was little point in forcing matters — and risk destroying everything of significance in my photos. I was much too dependent now on "experiencing" my picture situations. This implies, logically, that I have to emotionally work over the results of prior mental deliberations (obligatory for sensuous photographers, too) so that the conclusions I come to are also emotionally effective in the picture.

That which is just right for me is not necessarily a photographic panacea for all and sundry. I suspect, however, that the number of photographers who are struggling with problems of this kind and are searching for satisfying goals is not small. Many photographers, including myself, realize that there is a danger in regarding photographic technique as an end in itself. I would like to add, nevertheless, that as a basic prerequisite mastery of the manual skills involved must be assumed as a matter of course. Important in the final analysis is the visual result which interprets the concept and terminates the creative process. When working up the prints I therefore bear this objective in mind and do not manipulate the image through addition or subtraction. I feel that "abstraction" of any kind is not appropriate in my field. Reality itself offers the observer sufficient scope to discover the wierdest of things — provided his senses are tuned to receive such phenomena.

A good proportion of my photos is taken on Kodak Technical Pan 2415, a high-contrast document film which I rate at about 80 ASA (see pages 33 and 34). When developed in Tetenal Neofin Docu, this special film provides quite usable results in the field of so-called pictorial photography, too. Exposed and processed as above, it yields a resolution of around 320 lines/mm (see article in LP 2/81 "High-resolution Photography"). What surprises me most, however, is the fine range of middle tones, a differentiation I would only expect of much larger negative formats. As far as the actual processing is concerned, I dilute the stock solution as indicated by the manufacturer and develop for 20 minutes at 20 °C, agitating twice every minute. (I hear from a colleague you can cut this to 9 min. by agitating in a 3-second cycle). The negatives appear pretty "thin", but they can still be printed on paper of the grade Special. In order to enhance the tones in the middle region of the scale I use Agfa Record Rapid for the prints. Two points should be noted: green comes out darker than in reality and the depth of field "appears" less than expected. On account of the almost grainless image it is better, in my opinion, to distribute the latter over as much of the subject as possible. In practice this implies a small aperture and a tripod. I confess, however, that I load a second body with Tri-X to capture those scenes where there is movement. Understandably, this is likewise the film I prefer when I wish to record private events. Until I began rummaging through my print files I did not fully realize just how "valuable" these snaps can prove to be. In this respect, too, my eyes were opened. Nevertheless, I am not keen to move house again.

The uncanny Microcosm

By Fred Stadler

Now what have butterflies, beetles and other insects got to do with spectral visions or horror stories? Come on, be honest — have you ever looked a spider in the eye? I have — through the "eye" of my camera — and was shocked at the terrible gaze of my adversary which was obviously also apprehensive about my peering camera. So I therefore took care not to move suddenly, hoping that it would remain still long enough for its picture to be taken. Close-up photography of insects is not all that difficult provided you observe a number of rules derived from an observation of nature. They are not actually disturbed much by the noise of a shutter or the light of a flashgun; nature has taught them, however, to watch out for the dark moving shapes of humans or animals. The approach therefore has to be very slow. This is relatively easy in the early hours of the morning or late evening when they are sluggish and tend to take flight only at much closer quarters. For the photography of nature's tiniest works, an SLR camera with interchangeable lenses is the ideal tool.

The closer you approach an insect with your camera, the longer the bellows extension, resp., the greater the number of rings you will require. I prefer to work with a lens of normal focal length or, at the most, a tele of 90 mm. Really fast lenses of around f/1.4 are less suitable here, since certain aberrations are more pronounced at this range. They were not intended for this purpose, either. Lenses of moderate initial aperture are therefore preferable. Since the standard mount of most lenses is not designed to focus at the distance we require here, it is necessary to use several extension rings to extend the effective focal length (unless you happen to possess a proper macro lens; even then, the latter may need to be backed up by at least one extra ring). The advantage of the automatic intermediate rings — in comparison to the other possibilities — is that you can observe your subject whilst the screen is still bright, focus more easily on account of the narrow depth of field and then, at the last instant, the diaphragm closes to the preselected aperture.

Obviously, speed is the first requirement in the bug-chasing game. I soon discovered that no insect would wait until I had set up my camera on a tripod. Now, with my camera held in the hand, I can operate much more quickly and adapt my position to the whims of my victim. The method requires, however, planning and practice.

A special approach is required merely on account of the lack of light. After all, if we close in to a reproduction ratio of 1:1, this involves a double extension of the nominal focal length and this, in turn, means that four times less light will reach the film plane.

There is only one practical solution to this problem: flash. I hold the camera in my right hand and the flash unit in my left (with the longer side upright). Pressed against the latter

is small "measuring stick" by means of which I know just how close I must hold it for the right amount of light to fall in the subject. The aperture is left at a fixed value, usually f/16 or smaller in order to obtain the necessary depth of field. I then drop the stick and release the shutter. The chances of camera shake are not as high as one might think, even at relatively slow shutter speeds of 1/60 or 1/30 sec., thanks to the very brief duration of the electronic flash, the principle light source in this instance.

It was not difficult to find out the correct flash/subject distance. First of all, it is wise to determine the actual output of your flash unit at a range of one metre. Once you are sure of the valid number (GN), the following formula should be employed in close-up photography:

$$\frac{\text{GN}}{f/\text{stop}} = \text{flash distance in m.}$$

From this distance I subtract 3 cm, since the flash tube is located this amount behind the front edge of the unit. Unfortunately we simply cannot take the f/stop on the aperture ring as a basis for the above calculation; in effect the "whole" is much smaller on account of the fact that the intermediate ring has extended the lens plus diaphragm further away from the film plane. In order to find out how much correction is necessary, let us do a calculation for the useful setting of f/16:

Assuming we are using a 50mm lens, this comes out at —

$$\frac{50\text{mm}}{16} = 3.125\text{mm}$$

Now the corrected f/stop is obtained by dividing the total extension (i.e., focal length plus all rings) by the above factor. If the extension ring fitted is 10mm long, we arrive at:

$$\frac{50 + 10\text{mm}}{3.125} = 19.2$$

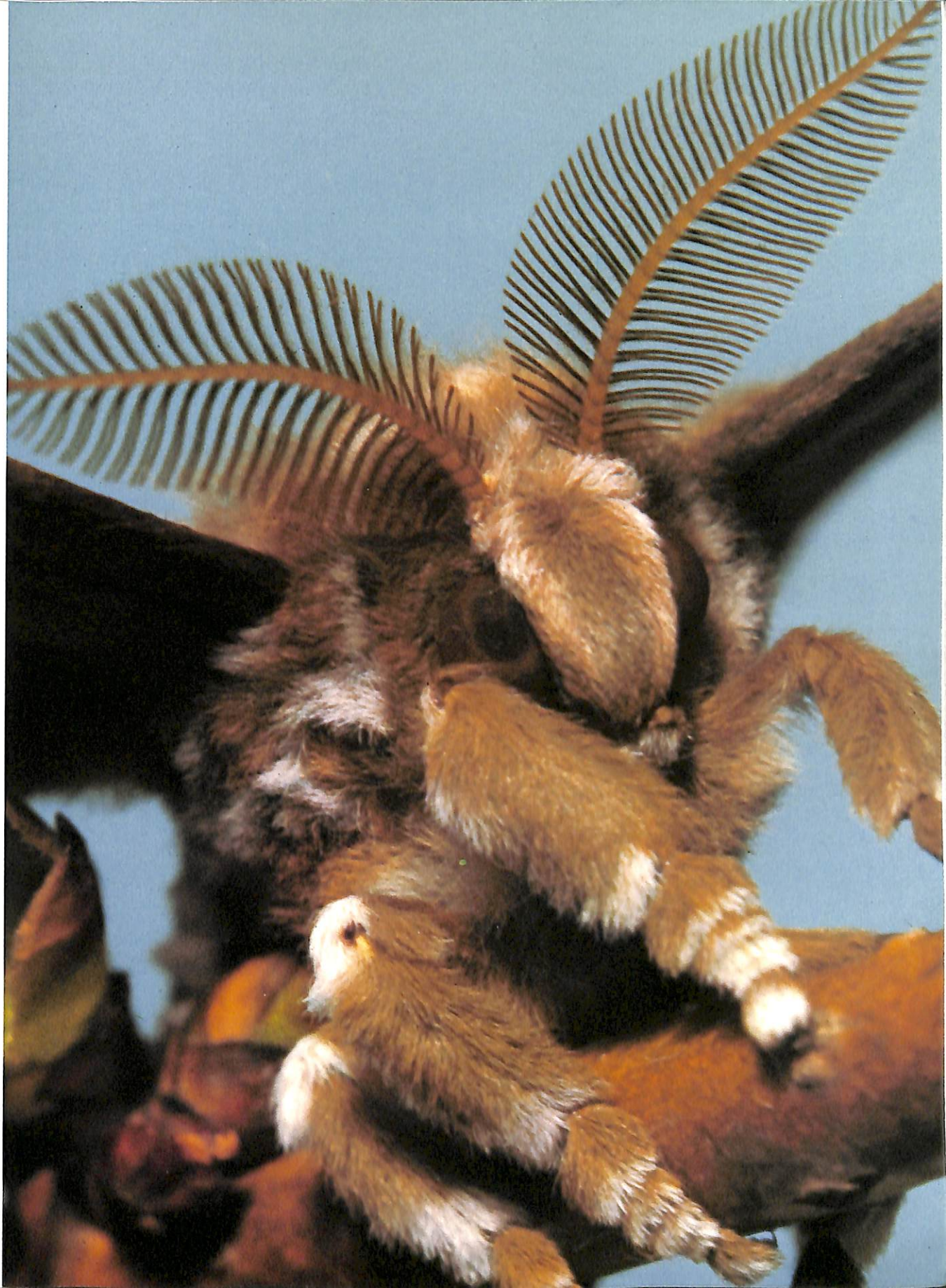
So we have lost 1/2 f/stop and the effective aperture lies between f/16 and f/22. One day I got down to making tables for this purpose. They include two values: one for light subjects and one for those obviously darker than average. According to my visual judgement, I hold the measuring stick somewhere between the two relevant marks.

The point of these eccentric manipulations is that the movements of the camera are not automatically transferred to the flash unit. Having focused the camera, I can keep an eye on both the image and my flash "gauge". Of course, a camera with motor-drive facilitates matters considerably, because it is almost impossible to wind on the film with only on hand. The insect is disturbed less by the motor noise than by my movement.

If you would like to try out my suggestion with the flash "feeler", do so by all means. Only, remember that many species of insect are endangered by civilization.









Our regular slide competition: "Bad Weather"

Prize-winners for LP 3/1981

1st Prize: Oskar Barnack Medallion or DM 150 in cash, Leica Photography for one year: Bob van Leusen, Alkmaar (Holland)

2nd Prize: A portfolio of engravings, Leica Photography for one year: Åse Rosing, Hellerup (Denmark)

3rd Prize: A picture-book, Leica Photography for one year: Heinz Grunert, Stuttgart

4th Prize: Subscription to Leica Photography for one year: Edlef Bucka-Lassen, Højer (Denmark)

5th Prize: Subscription to Leica Photography for one year: Daniel Allix, Paris (France).

Diplomas for outstanding performance were awarded to: Gerd Dittmer Körner, Offenbach a. M.; Victor Cheng, San Domingos (Macao/China); Henri Gehlen, Luxemburg; Jan Havenaar, Rijswijk (Holland); Günter Schiffler, Saarbrücken; Achille Delforge, Péwèz (Belgium); Gérard Desmedt, Comines (Belgium); Dieter Geuther, Gralnu; Alain Chauvet, Montpellier (France).

After a relatively long and bitter winter in most parts of Europe it is not surprising that we are all longing for spring. This "looking forward" to more congenial weather finds expression in numerous entries to the contest. It is frequently the case, namely, that chilly-blue landscapes swathed in snow are regarded as "bad weather". Is it really correct to categorize a picture of a wintery sun shining through branches clad in hoar frost as inclement weather? Borderline cases of this kind are not rare, and jurors have to ask themselves whether the point of the theme has been missed or not. We have to assume, of course, that a photo sent in to a contest entitled "Bad Weather" represents, at least, this notion to its author — otherwise he would not have submitted it. This only serves to point out, once again, the discrepancy between the subjective intentions of the photographer and the impression made by the finished picture on an unprejudiced observer. The feeling of cold and wet which the photographer may experience when taking a fresh look at his own work is not necessarily conveyed to the members of the judging panel who are sitting comfortably in a warm room, since they are not familiar with the background story or the difficulties involved in taking the pictures at the time. The decision whether, say, a rainbow over a field of corn is a legitimate contribution to the theme is often taken for us through the simple fact that the photo in question is not adequate from a technical or compositional point of view. In actual fact, then, we are only left with a handful of such borderline subjects which do, indeed, present us with a puzzle or two.

The prize-winning photos we have published in the present series so far proved, without a shadow of doubt, that it is possible to put over, pictorially, the atmosphere of inclement

weather. In an equally convincing manner, many a picture provided clear evidence of the fact that its creator had exercised critical and selective judgement, and this is, in our opinion, a most vital factor for success in this or any other photographic competition. It is hardly necessary to mention that our notions of the theme are also subjective. Nevertheless, the problem of subjectivity on the part of the judges is common to any kind of competition, and this applies equally to a beauty contest or a dog show. So readers interested in taking part in the present contest are advised, if they are not absolutely certain which slides to send, to give careful thought to the "borders of the possible". It is seldom wrong to avoid ambiguity. If you find it difficult to rid yourself of personal prejudice when looking through your photos and "cannot see the wood for the trees", why not ask a member of your family or a friend for a second opinion? These people do not have to be versed in matters of photography; they simply have to tell you the truth as they see it. This method has proved reliable for many photographers — it might work for you, too. The Jury Bob van Leusen, the winner of the first prize in this round of the competition, photographed the jetty "disappearing" into the Baltic Sea during a winter storm. Data: Leica CL with 40 mm f/2 Summicron, 1/250 sec. at f/2.8, Agfachrome CT 18.

Conditions of Entry

1. Entry is open to all readers of Leica Fotografie.
2. Only one 35mm colour slide may be sent in for each edition of Leica Fotografie by any one competitor.
3. The slide must be marked with the full, legible name and address of the author. It can only be returned provided it is accompanied by the sum of DM 3.00 in postage stamps or 5 international reply coupons. The entry should then likewise be accompanied by an adhesive label bearing the sender's name and address in block letters.
4. Entries should also be accompanied by precise technical data, such as camera and lens, shutter speed and f-number, type of film and any other interesting remarks on exposure.
5. Through the act of taking part in the contest the author confirms to the Editor that he is in possession of full copyright and is prepared to grant a single publication to Leica Photography.
6. The prizewinners will be selected by the editorial staff of Leica Photography. The decision of the latter is final and recourse to legal proceedings is excluded.
7. Entries should be sent marked "Competition" to Leica Fotografie, Schloßlesweg 4, D-7261 Oberreichenbach 3, Würzburg, Western Germany. Closing date for entries to LP 4/81 is the 18th April and 5/81 is the 30.5.81.

Should entries arrive too late for a particular issue, they will be held over for the next round of the competition.

As a rule, only the first prize-winning picture will be published. Return of entries will commence shortly after the appearance of the relevant issue. The publishers of Leica Photography regret that they are not able to accept any responsibility for slides lost or damaged in the post.

LEITZ

Information Service



Willi Fuhr

Pradovit 150 watt versus 250 watt

When you are asked fifty times a day on the phone for this or that piece of technical information and have to answer a prodigious pile of correspondence, too, you are in a position to say just where the shoe pinches. There is one topic, for instance, which crops up time and again. It has to do with the decision between a Pradovit projector with 150-watt lamp and the model designed for 250 watt. Is there any definite rule which can help a vacillating customer decide which of these two projectors is more suitable for his requirements? Yes, indeed: for screens up to a maximum size of 1.8×1.8 m, the less powerful projector with 150-watt lamp is perfectly adequate. What this means in practice, if you have not bought a screen as yet, is that the Pradovit 150 is just fine for home viewing. When we consider the average sitting room, the projection conditions are seldom such that an even larger screen is worth while. Let us stay, for a moment, with rule of thumb mentioned. The implication is that with a screen measuring 2×2 m ($6\frac{1}{2}$ ft square) or larger, you will need the more powerful 250-watt projector. This is not so difficult to grasp when you reflect that the

available light output is distributed over a much larger screen area (e.g., 2×2 m = 4 m² in comparison to, say, 1.5×1.5 m = 2.25 m²). There are, of course, projection fans for whom the picture simply cannot be bright enough. For them the best solution is the Pradovit C/CA 2500. Likewise for those photographers who prefer to slightly underexpose their slides for the sake of better colour saturation.

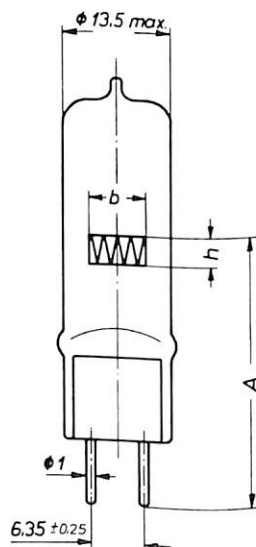
Now there is quite a number of people who need a projector for a variety of purposes, both at home for the family and, perhaps, for projection to a larger audience in the local school. Such potential customers feel torn one way and then the other. Whereas the Pradovit C/CA 2500 is sufficiently powerful to bridge quiet large distances and illuminate a correspondingly large screen, the same projector used at home may be found unpleasantly bright. In both these instances we are referring to slides of average density. What should one do in such a situation? The first point to consider is whether you intend giving slide shows frequently in large rooms such as halls, class rooms, etc. If this use only occurs occasionally, there is little justification for 250 watt, and you should opt for the 150-watt version. In one situation or the other you will simply have to be prepared to compromise. By the way, there is little point in thinking that you can reduce the light output by means of the lamp-saving circuit. The virtue of this feature is that the lamp life is increased considerably whereas the drop in brightness is minimal.

Sometimes I am asked by the potential owner of a CA 2500 whether a 150-watt lamp can also be fitted for home projection. Our standard answer is: in principle, yes. Yet, we then advise against such a measure. It will not damage the projector or lamp; the reason is that the two lamps are of different size (see graph). Each time a change in power is desired, the lamp base will have to be carefully re-adjusted to centre the filament in the illumination system.

CAUTION: A 150-watt projector should never be fitted with a 250-watt lamp!

To recap: Whereas the 150-watt Pradovit R/RA 150 or CA 1500 is ideal for home projection, the more powerful C/CA 2500 is recommended for screens

2×2 m and larger. There is no difference in the mechanical or optical specification of the C/CA 1500 and the C/CA 2500 — except for the brighter lamp and, hence, larger transformer. There are, indeed, a number of advantages which may not be so apparent at the first glance. The 24 V/150 W lamp provides, in combination with the aspherical illumination system of advanced design as well as the 90 mm f/2.5 Colorplan, a brilliant picture on any screen up to a maximum of 2 m wide. The smaller filament size (in comparison to the light source of the 250-watt lamp) is beneficial to the depth of field (more below). The temperature at the projection gate is lower (only 55°C). 40% less current is consumed. The 150 W lamp also costs less yet has the same rated life of about 50 hours. The Pradovit CA 1500 weighs almost two kilo less than the CA 2500, and it is thus easier to transport. The point concerning "depth of field" may require a little explanation. The in-



Data for the 24 V/150 W lamp

24 Volt/150 Watt:

$A = 31.75 \text{ mm} \pm 0.25$

$h \times b = 2.9 \times 5.8 \text{ mm}$

24 Volt/250 Watt:

$A = 34.75 \text{ mm} \pm 0.25$

$h \times b = 3.5 \times 7 \text{ mm}$

Difference in distance $A = 3 \text{ mm}$

candescent filament of the lamp converges initially at the aperture plane of the projection lens. The effective filament area of the 150-watt bulb (5.8 x 5.8 mm with reflected image) takes up a smaller space at the aperture plane than the source of the 250-watt lamp (7 x 7 mm reflected image). The projector lens does not have a diaphragm

as such but, as you know, setting a smaller aperture on your camera increases depth of field. The small patch of light is, in effect, equivalent to a small aperture (large f/number) set on your camera lens. The consequence of this is that the zone of sharpness on both sides of the slide in the projection gate is increased (actually, depth of

focus). It is only a matter of less than a millimetre, nevertheless, it does lead to improved overall sharpness in the projected image. Correction to focus is less often necessary, irrespective of whether you have to do this manually or the "Auto-focus" feature of the Pradovit CA 1500, resp., CA 2500 carries it out for you.

Kodak's Duplicating film for flash

Two of a kind-Report

on the new Kodak Ektachrome SE Duplicating Film

When it comes to duplicating a colour slide there are, as in life generally, two alternatives: either you take a "normal" colour reversal film and try, by devious means such as preflashing, to keep down the inevitable increase in contrast — or you use one of the modern duplicating films with an especially flat gradation for this purpose, follow the manufacturer's instructions closely and obtain first-class results. I personally do not believe in manipulating the characteristics of colour film for the simple reason that correct, standard processing always produces the most satisfactory results.

Having worked for quite some time with the current Kodak Ektachrome Slide Duplicating Film 5071 (for artificial light), I was keen to try out the latest version just released as Ektachrome SE Duplicating Film (SO 366).

The "SE" stands for Short Exposure and this means that it is sensitized for exposure to a fast source such as electronic flash at around 1/1000 sec. At this exposure time the best results are, indeed, obtained.

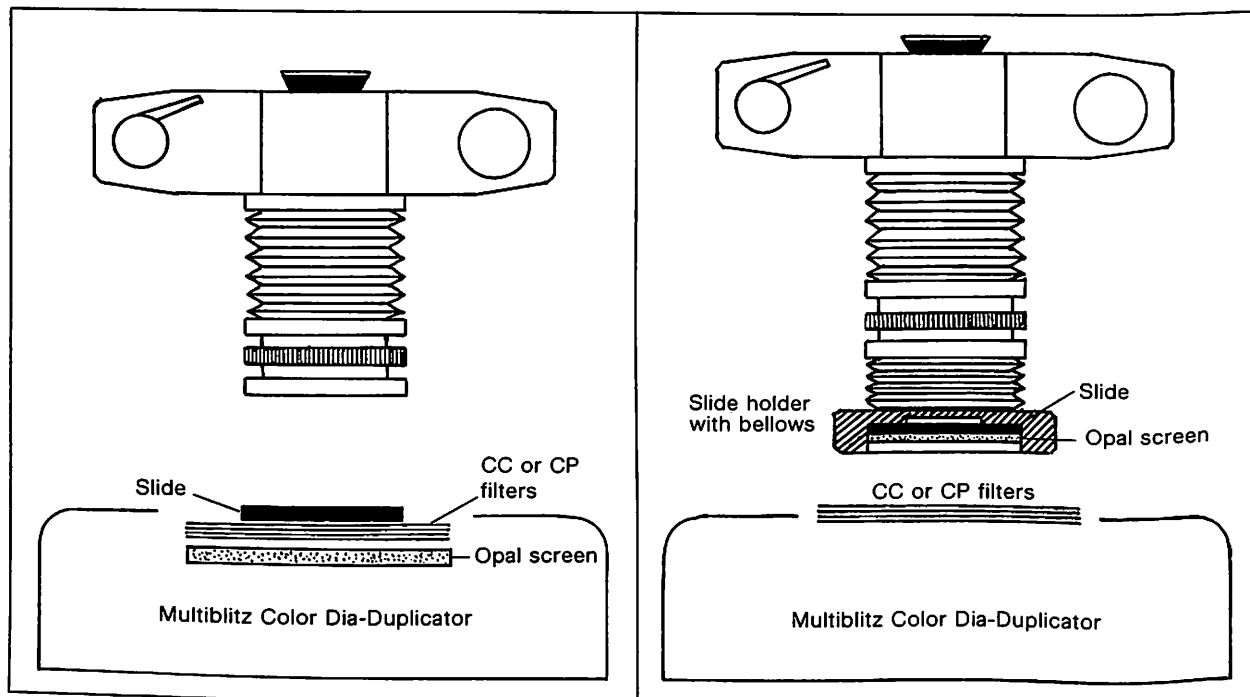
In the Data Sheet enclosed with the film the manufacturer gives recommendations for an initial test exposure series. It is assumed that an electronic flash source of 5600 K is employed. Should the source be cooler (higher colour temperature), it will be necessary to raise the amount of yellow filtration. Note: the colour temperature stated refers to the light source employed and not to the sensitization of the emulsion. The other alternative is a one second exposure via a tungsten source rated at 3200 K., but the manufacturer does not fail to point out that quality will suffer.

In view of this it seemed quite clear that I must use electronic flash. Having acquired a rigid copying stand (baseboard with a vertical column), taken my 35 mm SLR plus bellows unit and borrowed a Multiblitz Color Dia-Duplicator, I was ready to begin experimenting. It is not wise, by the way, to be too thrifty with the copying set-up. The rack-and-pinion drive on the column must be free of backlash and the camera mounting arm short and rigid. It is bet-

ter to examine such equipment in your hand and pay a little more for good workmanship than have to trade in a wobbly stand and start all over again. The printing filters I used were the Kodak CC filters in the size 7.5 x 7.5 cm. Although these gels are available in seven densities from 05 to 50 in the three primary colours yellow, magenta and cyan, you will usually get along nicely with the following set: yellow filters in the densities 05, 10, 40, and 50; one each of cyan 05, 10, 20 as well as a Kodak UV filter No. 2.

For the first trial run I selected a cross-section of subjects (e.g., portrait, landscape, still-life) in the form of "master" slides on Ektachrome and Kodachrome films. Such originals must, of course, be absolutely neutral in colour balance (no colour cast), exhibit only moderate contrast and contain, if possible, neutral grey areas. These "masters" are useful later when changing over to another brand or batch of duplicating film.

In the first test exposure series at 1/2 f/number increments, I adhered to the fil-



ter pack suggestions printed on the "Data Sheet", namely, UV 2B + 110 Y + 10 C.

Back from the lab, the first film showed that for the Multiblitz Duplicator the yellow filtration was too strong.

For E 6 originals I finally arrived at 2B + 60 Y + 10 C (emulsion No. 002) using 1/60 sec. at f/5.6. Further 05 C was needed for Kodachrome slides. It is clear that with other equipment (flash tube and diffusing screen colour), filters from a different manufacturer (or colour head) and a different type of lens, you will find that other filter values apply. Processing conditions and storage of the film also play a role.

I keep all colour materials in a refrigerator as a matter of principle. When I require a film I try to remember to take it out at least an hour beforehand in order to avoid condensation.

On each film pack (i.e., stamped on the outside of the carton) you will also find data which indicate to what extent the film contained deviates from the standard values stated by the manufacturer in his printed instructions. These are

usually only small alterations to the yellow and cyan densities as well as, perhaps, a slight change in the speed rating, quoted in steps of 1/2 an f/number. These fine factors facilitate changing over to a new batch of film once you have got worked in. It should be obvious that although these fine factors are valuable when changing over to a new batch of film, they are of little significance for someone who has not even made his first trial run.

A word of advice about data evaluation: It is most important to write down all exposure and filter data as you work. I have found that carefully-kept notes serve as the foundation for speedy, minimum-waste duplication.

The first time I had to change emulsions I took the filter pack example given in the Data Sheet, pencil and paper. In my first calculations the result was wrong. I then realized that when subtracting the plus and/or minus values pertaining to the old film emulsion, the signs have to be reversed and added to the filter data stamped on the new packet.

For those readers who are not afraid of figures, here is the appropriate formula:

<u>Recommendation on new packet</u>	<u>Alteration required to filter pack</u>
Lower than the old values	Subtract the difference
Higher than the old values	Add the difference

In actual practice it seemed, however, that the calculated filter pack for the new emulsion was not always the last word and I still had to carry out fine corrections of around 05 to 10. I began to ask myself if it would not be simpler to make a comparison of the ideal filtration of various film emulsions, since they seemed to be relatively closely grouped.

Today I now proceed is exposed at as follows: I buy myself a fairly large quantity of film with the same batch number and "sacrifice" the first film for the sake of a test series with my master slides taking, as a basis, the filter

pack for the old emulsion and bracketing the shots in such a manner that each master subject is exposed at filter values of 10 and 20 on both sides of the nominal value (e.g., Y 40, 50, 60, 70, 80). The permutations include $\pm 1/2$ f/ stop. From this test film it is not difficult to determine the filter pack which corresponds to my feeling of colour balance.

In the case of the emulsion No. 005 which I worked on the last time, the yellow filtration was, thankfully, much less than that required for the previous films I used. It came out as follows:

Ektachrome (E 6) originals:

2B + 20Y + 10C

Kodachrome originals:

2B + 20Y + 20C

Exposure time was 1/60 sec. at f/8 to f/11. For those readers who are not so familiar with the principles of subtractive filtration here are some useful tables:

Here is a further tip worth consideration:

I did not find the original arrangement of slide/filters/opal screen so terribly satisfactory in the case of the Multiblitz Duplicator. It seems likely, in my opinion, that particles of dust on the filters — which are hard to avoid entirely — will be rendered in the dupe. (See fig. 1) I therefore removed the opal screen and carried out a modification to the parts as can be seen in fig. 2. Through interposing a slide mount fitted with a ground glass, I managed to achieve an arrangement which avoided the problem described above. In addition, the bellows of the slide holder ensures that stray light is excluded from the lens. After this discussion of the basic technology involved, it is time to turn our attention to more general aspects. Apart from straightforward "facsimile" duplication, there are, of course, many other things which one

can do with the equipment and film mentioned. Indeed, once you have become familiar with the characteristics of the film it is then that the fun really starts. I tried, for instance, to rescue a slide with a colour bias, which I had taken on an unrepeatable occasion. The difference after appropriate correction through filters was quite remarkable. In this manner it is possible to improve, and make presentable, those interesting transparencies in your files which had to be sorted out on account of colour cast or under exposure. One field with considerable scope for creativeness is the superimposition of two or more images on top of each other (multiple exposures). Since this is in itself an extensive topic with its own special laws it is not possible to go into further details here.

Even when portions of the original transparency were cropped down to an area corresponding to 16 mm film, I was surprised at the sharpness produced by my macro lens on this special film. Indeed, I was fascinated on many occasions by the high colour saturation afforded by Kodak's Ektachrome SE Duplicating Film, in particular, by its ability to faithfully render fine nuances of colour. If the slide duplicating mania now takes hold of you, all I can say is "good luck". hom

Dominant cast	Remove these filters	OR	Add these filters
yellow magenta cyan blue green red	yellow magenta cyan magenta + cyan yellow + cyan yellow + magenta		magenta + cyan yellow + cyan yellow + magenta yellow magenta cyan



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LATEST NEWS



Now that's a bit saucy

I thought that I suffered from Leicaphilia as much as anyone, however, some time ago I had the good fortune to spend a few days on Easter Island and there found a sauce piquant carrying the enclosed label. While the script is not identical with the Leica logo it is ex-

tremely reminiscent — certainly sufficiently alike to make one think it was an intentional near copy. Needless to say, if it were as good of its kind as the camera is of its kind it would be the best sauce in the world.

T.K. Durbridge, Mildura, Australia

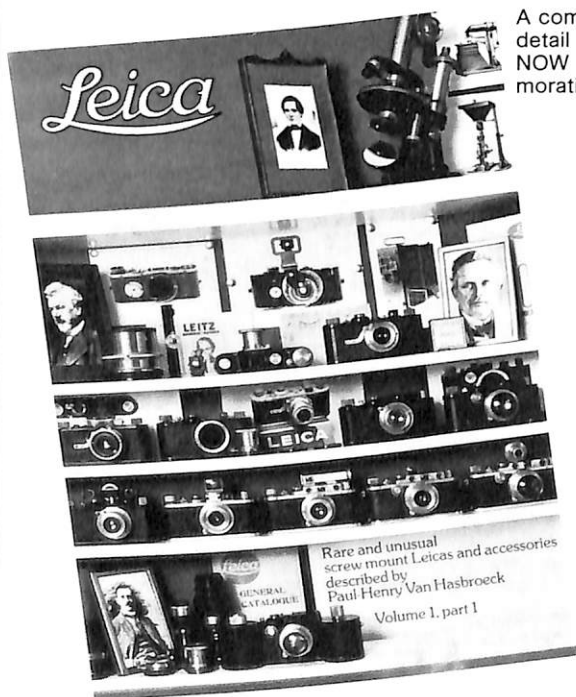
Processing kit for non-silver b/w negatives

A new processing kit has been introduced by Tetenal which guarantees absolutely correct development of both Ilford XP 1 400 and Agfapan Vario XL (Tetenal NK 2 was an alternative process up until now). The new developer is conceived in such a way that both kinds of film can be processed once the solutions have been made up — differently — according to the detailed instructions enclosed. Provided an Ilford XP 1 film is not to be subjected to pushed processing (and rated at its nominal 400 ASA), it can be developed along with Agfa Vario XL in the same tank.

-in

New tables published by Tetenal

Tetenal (Hamburg) have just released a revised edition of their regular processing tables which list processing da-



A comprehensive five-volume treatise on the Leica system, described in detail by the well-known Leica enthusiast Paul-Henry van Hasbroeck. NOW AVAILABLE. Volume I, part I, "The Barnack Years" in commemoration of Oskar Barnack's centenary year. The contents include:

- A superb translation of Barnack's own 1931 story "How the Leica was created".
- A tribute by famous Photographer Theo Kesselbach "Oskar Barnack's 100th Birthday, 1. 11. 79".
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- Early Leitz photomicrographic and macro cameras.
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- Panoramic Leica photographs of Wetzlar by O. Barnack.
- Rare Leica I's, C's and Compurs.
- Development of the Standard, II, III, IIIa and 250 cameras.
- A profile of Max Berek, plus a surprise chapter on Dr. August Nagel.

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PHOTO-HISTORICAL PUBLICATIONS,

LATEST NEWS

ta for practically all black-and-white films on the market (January 1981). The range of colour processing kits has also been brought up to date, and it is easy to see at a glance what kinds of colour films can be developed in each Tetenal kit, resp., which kit is appropriate for a particular make of printing paper. The tables can be obtained by writing to:

Tetenal Photowerk, Postfach 2029, D-2000 Norderstedt.
Eumig (U.K.) Ltd., 14 Priestley Way, London NW2 7TH
Kalt Corp., 2036 Broadway, Box 511, Santa Monica, California 90404.

World Press Photo 1980

Under the chairmanship of Mr. Harold Evans, publisher of the Sunday Times, the 4660 pictures sent in by 801 photographers from 53 countries to the above contest were scrutinized by a panel of judges in a session lasting

from 15th to 18th February. Winner of the competition was Mike Wells, a freelance photographer from London with his picture entitled "Harvest of Drought in Uganda". The photo shows the emaciated hand of a child resting in that of a (well-nourished) white adult. This moving document depicting hunger and suffering, as well as the gross inequality in the world, was published in countless newspapers around the world.

The other photos published here were awarded second prize (William Campbell, New York) and third prize (Eric Piper, London) in the category "New Features". The Oskar Barnack Prize (worth 10,000 Dutch gulder and donated by Ernst Leitz Wetzlar Foundation) went to Björn H. Larsson (Sweden) for his picture story describing the fate of Jessica, an eight year old child who had suffered severe burns. The World Press Photo Exhibition will later pro-

ceed from Amsterdam to cities in Germany, Belgium, Sweden and Japan.

w.p.p.

SICOF '81 Cultural Section

The 9th international exhibition of motion-picture, photographic and AV-products known as SICOF '81 took place in Milan between 13th and 18th March. Similar to the arrangement at the Photokina in Cologne, there is also a Cultural Section which runs concurrently under the direction of Lanfranco Colombo. This year the individual photographic shows are more varied than ever before and of genuine international significance.

The subjects embraced include photographic history, old camera advertisements, architecture, earthquakes, light, photography of the young, botany, aviation and science. Attention has also been paid to the work of many amateurs, for example, "the female image in amateur photography from 1955 to



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1965". Understandably, Italian names predominate throughout the shows. Nevertheless, there are contributions from over twenty countries including, for the first time in the West, a showing of 130 pictures by photographers in the People's Republic of China. From England there is work by Deborah Baker, Karen Knorr and Tom Wool and, from the USA, Robert Dawson and Everett McCourt. Japan is represented, through the courtesy of the Orion Press, Tokyo, by Kasumasa Suda, Akihide Tamura, Minoru Minzuta and Hiroaki Mochizuki. B.M.

An apology to contestants in our regular slide competition

Some misunderstanding seems to have occurred with regard to the announcement of the closing dates for entries to the above contest — probably due to a straight translation of the dates for the German issue. The English version of this magazine does, indeed, go to press about two to three weeks later. This might be comforting news for our overseas readers but for the fact that the judging for a particular round is done all at once, i.e., entries from all over the world are scrutinized in a session lasting two to three days. Even when sent by air mail, entries from the United States or Great Britain take about ten days to reach us. It is not without good reason that we run a theme for eight issues over a whole year. The actual published deadline is therefore not so very important (with the exception of the last round of the competition at the end of the year), in view of the fact that your slides will always be held over for the next judging session. B.M.

OBITUARY

Wilhelm Breidenstein, the senior partner in the BRÖNNER UMSCHAU publishing group, died on 19th March at the age of 88.

After he had left school, studied at university and served in the First World War, his successful career as a printer and publisher commenced when he joined his father and entered the management of the Breidenstein Publishing House which was founded in Frankfurt am Main in 1727.

It was due to his enterprise and foresight that departments for trade journals and book-publishing were integrated within the main printing company. Wilhelm Breidenstein was also responsible for the development and extension of the entire undertaking until it enjoyed a reputation as an efficient supplier of high-quality printing well beyond local boundaries. Today it is a publishing house of international standing. For over five decades, Wilhelm Breidenstein was the head of the family concern and later followed, respected and venerated by all, the work of the next generation of management which he was always ready to support with sound advice from his wealth of experience.

Apart from these commercial activities, Wilhelm Breidenstein was also engaged in an honorary capacity on committees of an economic, cultural or charitable nature, for which he earned the deep gratitude of his native Frankfurt. He was, for instance, an honorary citizen of the City of Frankfurt am Main, an honorary member of the Chamber of Commerce and was a holder of both the "Bundesverdienstkreuz" and the Schulze-Delitzsch Medallion.

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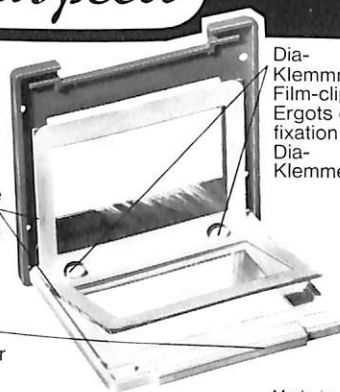
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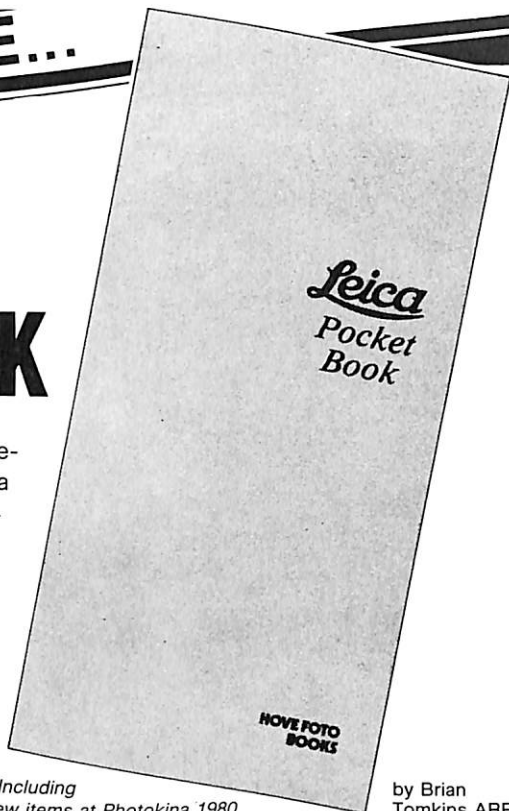
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